affluence which prevailed, were advanced, and the most renowned artists flourished."

The conqueror at Mycolæ, Xantippus, head of the illustrious family of the Alcmæonids, whose wife was a descendant of the famous Cleisthenes, was the father of one who, distinguished as he was for birth, for valour, and wisdom, was no less so for the control he exercised in matters of the highest art and taste. This was Pericles, whose name cannot be mentioned without honour,—a name before which that of a Mecænas or a De Medicis must give way, high as those great men deservedly rank for their support of the true and beautiful in art as well as in science.

But the generous patronage, the high-souled taste, the munificent love of art of a Pericles, would have availed but little without the corresponding energy, the unrivalled genius, the sublime conceptions of a Phidias.

To these two great men, inseparable in their well-earned immortality as they were in their life-long friendship, is the world indebted for the most perfect specimens of architecture ever produced, whose influence has for more than 2,000 years been felt in every civilized country.

We must not look upon Phidias only as the great sculptor,—the greatest, perhaps, that ever lived,—but he seems to have had the designing, and certainly the direction, of all the vast works projected by Pericles. Thus Plutarch in his life of that statesman says, "It was Phidias who had the direction and superintendence of all these works for him, although great architects and excellent workmen were employed in erecting them."

That one of the architects engaged upon the Parthenon, viz., Ictinus, was an artist of consummate skill and taste, we are quite certain from the knowledge we have of another work of which he was the sole architect, namely, the Temple of Apollo Epicurius, at Bassæ, in Phigaleia, in which it does not appear upon record that Phidias had any share in the design, although the sculptures which belonged to it, illustrating the favourite theme of the battles of the Centaurs and Lapithæ, and which are now in the British Museum (known as the Phigalian Marbles), may be the production of some of the great master's pupils, as they must be of his age.

On the death of Cimon, 448 B.C., Pericles became for the next twenty years, until his own death in 429 B.C., the undisputed ruler of Athens; and thus left without a rival in power, with enormous resources at his command, and with his country's soil no longer polluted by the tread of the detested invader, he turned his attention to the restoration of ruined temples, or the construction of new wonders of architecture in different parts of Greece. It was, however, on the Acropolis that he bestowed his chief care;—on that sacred rock, the early citadel of Cecrops, the favoured abode of the heaven-born Pallas, the one holy spot in which the affections of the Athenians centred.

It seems to be quite recognised that an earlier temple than the Parthenon stood on the Acropolis,—that which was called the Hecatompedon, from its extending 100 feet in front. This temple was burnt by Xerxes, and partial remains have been found. Of its architecture we have no means of accurately judging. It is of its successor that we have now to speak—the new Hecatompedon—or, as it is more commonly called, the Parthenon.

Built entirely of the purest white marble, towering in its lofty aërie above all the city, the temple of Minerva rose conspicuous among a throng of noble structures. Raised on a platform of three steps, forty-six columns, each at least 6 feet in diameter, surrounded the cell of the building. Of these, eight formed the front of each portico, making a breadth of 101 feet by a length of 227 feet, in continuous and unbroken lines,—the great projection of the columns from the walls of the temple, and their contiguity to each other, producing a wonderful display of light and shade. In addition to the architectural effect of a building like this, 65 feet in height, we have to name the matchless sculptures which adorned the pediments and the friezes. In one of the former the Athenians saw represented the famous contest of their goddess with Neptune, for the privilege of naming their city; on the other, the chief deities of their mythology were assembled around the cloud-compelling Jupiter, to witness the introduction of his daughter to the gods.

But the great decorations of the temple, as illustrating its purpose, consisted of the famous friezes which extended for more than 500 feet, and contained upwards of 600 figures; these represented the Panathenaic procession, which twice a year passed round the walls of the building, and was therefore so appropriately sculptured upon it. But these sculptures, together with the celebrated metopes which adorned the outside, are so well known to us under the name of the Elgin marbles, that we need not describe them, and the models of the Parthenon, as in ruins and restored, also in the British Museum, render an account of the temple here unnecessary. To give some idea of the value of the Elgin marbles, it may be stated that Nollekens considered the Theseus as fine a work of art as the Apollo Belvidere, whilst by Westmacott and Rossi it was thought superior.

Within the area of this perfect shrine was placed the statue of the goddess herself, that statue which was the master-piece of Phidias, and called chryselephantine, because composed of ivory and gold, for nothing less costly than the most precious materials would in this instance satisfy the Athenians; the value of gold employed was equal to 130,000*l.* of our money. This statue, which existed till the days of Julian the Apostate, a period of 800 years, and which was 37 feet in height, was guarded from the sun and weather by a magnificent awning or veil, the costly Peplus, which was the work of the choicest Athenian maidens. This statue is lost, as well as five others of the same goddess, made by the same artist. One of these, in bronze, called the Minerva Promachus, and the wonder of the age, was 50 feet high, and placed outside the temple upon the rock of the Acropolis, it would be seen at a distance of 25 miles by the homeward-bound mariner, as he rounded the promontory of Sunium. But if we have to deplore the loss of these and other noble works of Phidias, we may rejoice that much is spared to the world of what may be taken for granted to be from his design, and we would fain believe, in some degree, from his execution also.* The Elgin marbles comprise the principal part of the sculptures which once adorned the walls of the Parthenon, and in looking upon these unrivalled performances we can hardly wonder that a goddess to whom the homage of so much intellect was paid, in whose behalf the intelligence of the most gifted was engaged, should receive at the hands of a people so prone to superstition as the Athenians, the honour due only to a being of a really divine nature. Such was the excess of their blind and erring zeal, that in their fear lest they should omit to pay divine honours to any of the countless thousands of their fancied and dazzling mythology, they even dedicated altars to unknown deities, and hence we perceive the peculiar force of that stern rebuke of the great Apostle St. Paul when he sojourned at Athens, "and his spirit was stirred within him," to use the expressive words of the sacred writer, "when he saw the city wholly given to idolatry." Standing in the midst of the Areopagus,† that mount so sacred and so solemn in the eyes of the Athenians, surrounded by the philosopher and the statesman, the stoic and the sage, as well by the trifler and the scoffer, with the idolatrous temples in full view, the undaunted Apostle thus addressed his hearers—"Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by and beheld your devotions, I found an altar with this inscription, 'To the unknown God.'"—Acts xvii., 16, 22, 23.‡

G. R. FRENCH.

* The thirteenth metope in the British Museum is considered to be from the hand of Phidias himself.

† Areo-pagus, i.e., the Hill of Ares, or Mars—

"And here their hallow'd altars rose to Mars,
Hence its illustrious name the cliff retains,
The Mount of Mars."

Eumenides, by Æschylus.

‡ The remainder in our next.

MANUFACTURE OF STEEL.—A New York paper announces that Mr. David Isham, a machinist, of Hartford, Connecticut, has invented a process by which a ton of iron can be converted into steel, of the best quality, in twenty minutes, in place of six to ten days.

AWARDS OF OFFICIAL REFEREES.

CHASES IN PARTY WALLS—CHIMNIES.

WITH regard to a chase for a fire-place now in progress of building, cut out of the party wall situate in Berkeley-square, in the district of St. George, Hanover-square, Westminster, 3½ feet deep, 2 feet 8 inches wide, and 3 feet 11 inches high, the district surveyor laid an information against the same, as an irregularity, the said chase being wider than 9 inches in the said wall.

The official referees awarded,—"That the cutting which has been made in the said party wall, is not such a cutting as is by the said Act allowed to be made in any party wall, whatever the thickness thereof may be, and is contrary to the Metropolitan Buildings Act; but we are of opinion that, with the consent of the adjoining owner, or the proper authority in default of such consent, it will not be contrary to the said Act to make the proposed chimney in, or add such chimney to, the said existing party wall, so that the same be done as directed by the rules of Schedule F of the said Act, 'with regard to chimnies and chimney-stacks, except angle chimnies, in reference to the construction thereof,' and by the modification of such rules dated the 7th day of April, 1846; that is to say, that such jambs and breast do not project more than 9 inches before the face of the wall to which the same shall adjoin, and that the whole of the new brickwork inserted must be in cement, and be in every course properly bonded and connected with the old brickwork; and if in making such a chimney so corbelled out, the inside of any chimney or flue is in any part to be at a distance less than 8½ inches from the other side of the same wall, then the brickwork of such wall must be removed throughout the whole thickness of such wall in such part thereof, and new brickwork inserted as aforesaid. Nevertheless, no chimney may be formed in any party wall, unless the back of the opening thereof be 8½ inches thick from the hearth, to the height of 12 inches above the mantel, nor may any flue be formed of less diameter than 8½ inches."

PLACES OF PUBLIC RESORT.—STAIRCASES.

With regard to a building known as the Britannia Saloon, situate in the district of St. Leonard's, Shoreditch, a requisition was received, setting forth that the occupier, Mr. Lane, was about to remove a small and inconvenient wooden staircase leading to the upper part of the said building, and to erect in lieu thereof a wider and more convenient staircase, and that the district surveyor had objected to the said proposed new staircase as being contrary to the Metropolitan Buildings Act, in so far as it was not to be wholly made of and supported by fire-proof materials. At the hearing, it appeared that it was intended by means of the said staircase to give access to a new addition to a public gallery, and that room would be contained in the said new addition for from 200 to 250 persons, and that the whole of the said gallery when enlarged, would contain about 1,000 persons: but the said Samuel Lane contended that the rule contained in Schedule C, part 6, of the Metropolitan Buildings Act, did not apply, inasmuch as the work proposed was only to substitute a new wooden staircase for a wooden one already existing. The official referees awarded that "inasmuch as the addition proposed to be made to the said gallery is intended for the assemblage of persons in large numbers and for public congregation, either such addition or the said gallery when enlarged thereby, must have accesses and stairs or other ways of ingress or egress within the said building, wholly supported, constructed, formed, made, and finished fire-proof, and that if the existing stairs be retained or be reinstated of wood, it will be necessary to make new accesses and stairs in conformity with the said Act for the service of the said intended addition."

FIRE THROUGH PLUMBERS.—The destruction by fire of Sandon Hall, Staffordshire, the seat of the Earl of Harrowby, is ascribed to plumbers who were at work on the roof. The plumbers, as a body, have a heavy charge to answer for in respect of similar occurrences, which should make them, as individuals, much more careful than they usually are.

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